

# American Art News

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## SPECIAL ANNOUNCEMENT.

With this issue the summer monthly numbers of the American Art News close. The next issue, No. 37, which will complete Vol. XIII, will be published Oct. 2 and will be the first of the regular series of weekly issues, season of 1915-16.

## SIR WILLIAM C. VAN HORNE DEAD.

Sir William Cornelius Van Horne, who completed the Canadian Pacific Railroad and was president of the line from 1888 to 1899, and who was one of the best known and most prominent of art collectors in North America, died in Montreal Sept. 11, aged seventy-two. He had been described in a Canadian publication recently as "one of the twenty-three men at the basis of Canadian finance." It was Sir William's policy that enabled the Canadian Pacific to survive the hard period of construction and the lean years that followed. Upon its local traffic the line could not exist. Hence he set himself to secure branches in the older provinces, to organize a fleet of steamships on the lakes, and a service on the Pacific. This gave the main line feeders and through business. It has been said of him that to great organizing capacity he united supreme courage. He was impatient of timid counsels, he never knew the flavor of pessimism, he was careless of criticism and attack so long as the result was achieved.

Sir William was born in Joliet, Ill., Feb. 3, 1843, and began his business life as a telegraph operator on the Illinois Central in 1857. He rose rapidly through various grades of railroad service on different lines, and became general manager of the Canadian Pacific in 1882 and in two years carried the work of construction to completion. From 1884 to 1888 he was vice-president of the road; president, 1888-89. He retired from the presidency in 1899 and was chairman of the board of directors for the next ten years.

Sir William was interested in a number of industrial enterprises and banking institutions, in addition to being on the directorate of railroad and steamship lines. He owned a model stock farm in Selkirk, Manitoba, for the raising of pure-bred live stock, and was a collector of pictures and Japanese and Chinese art works. He was a councillor of the Montreal Art Association and a vice-president of the National Arts Club of New York. He was created a K.C.M.G. in May, 1894.

Sir William was a painter of no mean merit himself and his landscapes, for the most part painted at his summer place at St. Andrews, N. B., in rich browns and yellows had good composition and fine feeling for Nature. He handled well the lighter medium and in his later years set himself the task and pleasure of painting in miniature, reproductions of the objects in his large and fine collection of Oriental porcelains for a catalog of the same. He frequently worked late at night in his Montreal home on these paintings, which he executed with skill and care.

Ever happiest when browsing among his art collections, Sir William loved to share this pleasure and most generously and hospitably entertained numerous art lovers, collectors and dealers, several of whom were his close friends, at his Montreal town house and his St. Andrews summer estate. His was a big, fine, vigorous and able personality, and the editor of the ART NEWS, who was proud to have his friendship, well recalls Sir William seated saddlewise in a large chair in his gallery, enjoying a cigar, and discussing the fine old and modern pictures on the walls around him.

His taste in painting inclined towards the early Dutch, Flemish and Spanish schools in the works of whose masters his collections are perhaps the best in America. But he also loved the Barbizon and modern Dutchmen's work and that of some contemporary French painters, notably Cezanne. Oriental porcelains and early Chinese bronzes also delighted his collecting soul, and he had unusual knowledge of both.

With the possible exception of Mr. John G. Johnson of Phila., Sir William Van Horne was the biggest and most unique personality among art collectors in America, and "we shall not look upon his like again."

His funeral took place in Montreal on Tuesday and he was buried, in accordance with his expressed wish, in his native town of Joliet, Ill., on Thursday.

## THE VAN HORNE PICTURES.

The pictures which form Sir William Van Horne's collection, with the number of examples of each artist when more than one, are as follows: Rembrandt, 5; Franz Hals, 5; Rubens, Tiepolo, 2; Leprince; Greuze; Romney, 3; Gainsborough, 2; Govert Flinck, 2; Morland, 2; Nicolas Maes, 2; Teniers, 2; Philip de Coninck; J. Ruisdael, 4; Van Goyen, 2; de Wet; Salomon Ruisdael, 2; Mierevelt, 2; Cuyp, 3; Terburg, 2; Ostade; Wouwermans, 2; Master Half Figure, 2; Master Virgin's Death; Gerard David; Leonardo da Vinci; Albert Durer, 2; Isebrandt, 2; Del Piombo; Canaletto; Florentino; Guardi, 2; Antonello Messina; Greco, 6; Mazo, 2; Velasquez, 3; Zurbaran, 3; Goya, 6; Turner, 3; Bonington, 2; Constable, 6; Opie; Reynolds, 3; Raeburn, 2; Murillo, 2; Naysmith; Salvator Rosa; John Brown; Daumier; Corot, 6; Rousseau, 5; Daubigny, 3; Troyen, 3; Courbet, 5; Ribot, 6; Inness, 4; Diaz; J. Maris, 3; Mauve, 3; Blommers; Cezanne; Renoir, 3; Sisley, 2;

## TRASK FOR CHICAGO?

Following the report published in the last issue of the ART NEWS of the impending resignation of Mr. John W. Beatty as art director of the Carnegie Pittsburgh Institute and of the "slating" of Mr. John E. D. Trask for the post—which from a despatch from Pittsburgh, published elsewhere in this issue is proven to be erroneous, it is now the current report in art circles that Mr. Trask may succeed to the post of Director of the Chicago Art Institute, made vacant by the death of Mr. French, although Mr. N. M. Carpenter has been filling the place most acceptably as acting Director. If these rumors persist Mr. Trask will soon become known as the perpetual Museum Director candidate.

## NO ARCHITECTURAL AWARDS

The International Jury on architecture at the Panama-Pacific Exposition, which met in San Francisco during the summer and awarded the Grand Prix to Italy, gold

## BEATTY NOT TO RESIGN.

Pittsburgh, Pa., Sept. 16, 1915. The report published in the August issue of the ART NEWS to the effect that Mr. John W. Beatty, Fine Arts Director of the Carnegie Institute, contemplated withdrawing from the active duties of the directorship, it is learned on reliable authority, is erroneous. The rumor doubtless arose from the fact that Mr. Beatty has been absent from Pittsburgh during the past nine months, having been granted a years leave of absence for a long rest, made possible by the omission of the International Exhibition at the Carnegie Institute this year, because of the war. Mr. Beatty is now busily engaged planning important work for the coming season.

## RODINS FOR SAN FRANCISCO.

Through the generosity of Mrs. Adolph B. Spreckles of San Francisco, that city has acquired five Rodin's: "Thinker," "Age of Bronze," "Prodigal Son," "Henri Rochefort" and "The Siren" (marble).

Eight other Rodin's are owned by Mrs. Spreckles, namely "War Genius," "Head of Balzac," "Madame Severin," "The Hand," "Youth and Age," "Head of Hanahoe," "The Kiss" and "Brother and Sister" (in plaster, finished in patine by Rodin himself).

This entire collection was purchased for Mrs. Spreckles from Rodin through the efforts of Miss Loie Fuller. At the same time Mrs. Spreckles bought up the editions of the following books, and has been disposing of them and devoting the proceeds to the Belgian Relief Fund. Rodin, "Le Homme et L'oeuvre," "The Cathedral of Rheims" and "Histoire Générale de la Peinture" (2 vols.).

## SWEDISH EXP'N ART ON TOUR.

With the approval of the Commissioner General of Sweden, and co-operating with the Swedish Art Commissioner, William Henry Fox, Director of the Brooklyn Museum, has organized a circuit exhibition of the Swedish group of paintings, engravings and sculpture at present displayed at the Panama-Pacific Exposition. The tour will open at the Brooklyn Museum at the close of the Exposition at San Francisco. It will include Boston, where the collection will be seen under the auspices of the Copley Society; Phila., at the Pa. Academy; at the museums of Chicago, Cleveland, Detroit, Indianapolis, Minneapolis, Toledo and St. Louis, and dates are under consideration with other cities in the west. Mr. Fox, with Art Commissioner Schultzberg, represented Sweden on the International Art Jury of Awards at San Francisco. Sweden fared well at the hands of the Jury. Out of the cataloged list of ninety-four exhibitors, that country was awarded two grand prizes, two medals of honor and thirteen gold and thirteen silver medals, a record unequalled by any other foreign section.

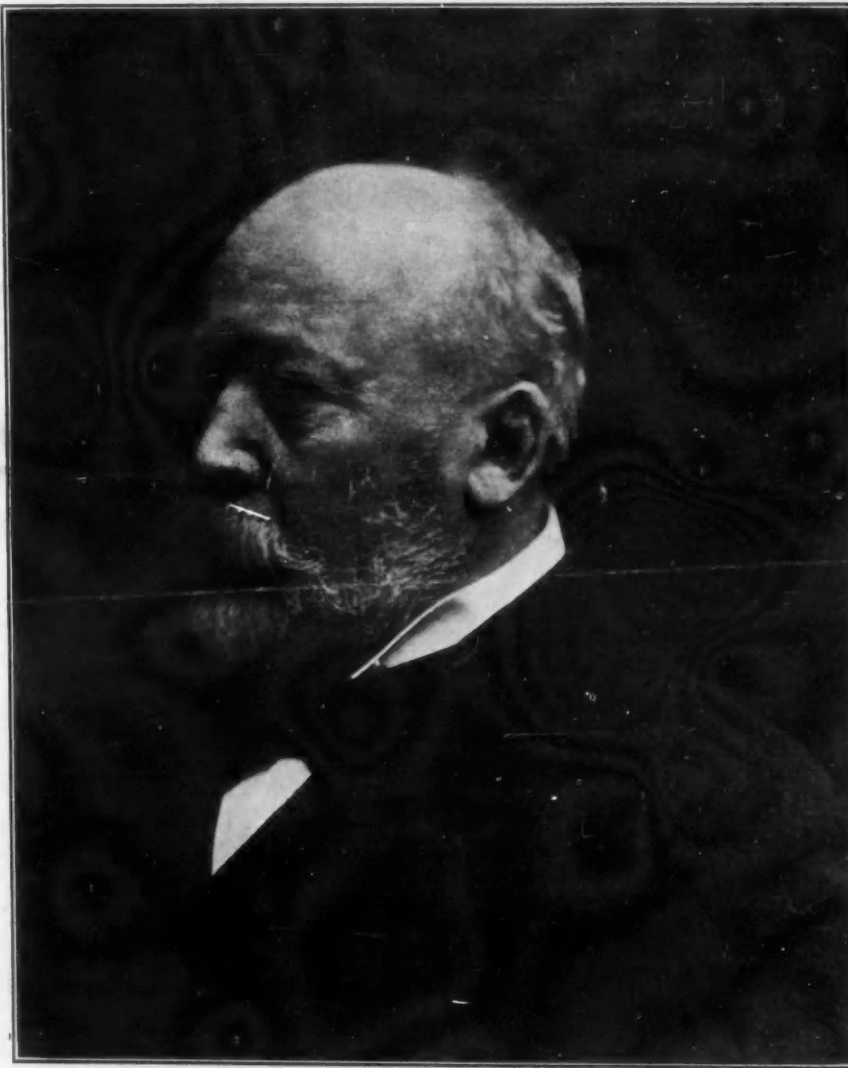
## WOODWARD MUSEUM BEQUEST.

Col. Robert B. Woodward, the first vice-president of the Brooklyn Institute of Arts and Sciences, who died Sept. 2, leaving an estate estimated at between \$500,000 and \$1,000,000 bequeathed that institution, as a memorial of his wife, Ella C., and his brother, Gen. John B., the half of his residuary estate. A specific bequest of \$25,000 is made for the endowment fund of its botanic gardens, and it is directed that due consideration be had to the needs of the Children's Museum and that \$1,000 be paid annually to the department of education of the Institute, which also has the privilege of selecting from the testator's home such pictures and art objects it desires. It is estimated that the gifts will amount to \$200,000.

## NEW MUSEUM DIRECTORS.

Dr. Erich Hand, hitherto acting director of the Royal Historical Museum and the Gallery of Arms at Dresden, has been now appointed director of those institutions.

After an interregnum of four years the directorship of the Berlin Art Academy has been conferred on Professor Bestelmeyer, born in 1874 at Nuremberg. He acquired reputation in connection with the restoration of the University of Munich, begun in 1906. In 1911 he built the German Hall of Art at the Roman International Exhibition. Professor Bestelmeyer takes office Oct. 1.



SIR WILLIAM C. VAN HORNE  
Died in Montreal, Sept. 11, 1915.

Monet; Boudin; Gericault, and Toulouse Lautrec. Ten or fifteen modern impressionist pictures also many in a large room where there are also about 25 paintings by Sir William Van Horne himself.

## DETROIT ACQUISITIONS.

Charles W. Hawthorne's painting "Refining Oil" and Sargeant Kendall's painting "Crosslights" have been acquired for the permanent collection of the Detroit Museum. The "Hawthorne" was the gift of Mr. Elliott T. Slocum, a life member of the Museum and the "Kendall" was presented by Mr. David Gray, one of the Museum Trustees. The latter picture is well known from having appeared in many of the exhibitions of the east. It was shown in the last Spring Academy Exhibition. The bronze relief "Amor Caritas" by Augustus Saint-Gaudens has also been acquired by purchase for the permanent collection of the Museum.

Marcel Duchamp, painter of "Nude Descending a Staircase," lately installed a studio in N. Y., and gave his unflattering opinion of Rembrandt among others. Other days, other staircases to fame.

medals to the buildings of France, California and other countries and states and numerous silver and bronze medals, on account of a disagreement repudiated and cancelled all the awards.

Some confusion of ideas has arisen in the architectural world through the announcement, after this negative action of the architectural jury, of the award of a gold medal to Cass Gilbert for the model of the Woolworth Building, N. Y., which he designed. This award was given in the Liberal Arts department and for the model of the building, not as an art architectural award.

The American Institute of Architects, which has organized an excursion of members of its various chapters to the Exposition, it is understood, contemplates the bestowing of awards for architecture by a Jury or Committee of the architects visiting San Francisco, while there.

## BUY CANFIELD FURNITURE.

It is reported from Newport that Mr. and Mrs. Marsden J. Perry, have bought the collection of Colonial furniture formed by the late Richard Canfield and will add it to the collection at their Summer home Bleak House.



## THOSE EXPOSITION AWARDS

### "A Tragedy of Lost Opportunity."

Editor AMERICAN ART NEWS.

Dear Sir:

From afar comes the rumor that all is not gold that glitters (this does not refer to the actual composition of the Exposition medals), and that the "Biggest Show on Earth"—of art—is not so representative as could be wished. One collector has not delayed to express himself in print to this effect, and his utterance has been hailed here with approval by the disaffected—the unmedalled ones.

"A Tragedy of Lost Opportunity" is the phrase credited to him, and he says in part: "Think of a collection of American art in which there is not a single Abbott Thayer \* \* \* only two Homer Martin's, and Winslow Homer, George Inness and Tryon, the greatest of American landscape painters so poorly represented \* \* \*"

"There has been too much politics, and politics hurt the collection in two ways. The proper policy was not used to induce all the representative American artists to exhibit, and improper politics were used to secure the admission of artists who did not deserve to be represented."

Has there been any adequate reply to this query? The general public has forgotten who compose the jury, so the dissatisfaction hits a blank wall—as far as they are concerned, but this discussion promises to be a serial story, and a cloud burst may clear the air later on.

Growler.

Boston, Mass., Sept., 4, 1915.

### A Protest From Cincinnati.

Editor AMERICAN ART NEWS.

Dear Sir:

Your editorial "Those Exposition Awards" as well as the letter of "Academician" to which you refer in your August issue, is, to my mind, further evidence that action of the Jury of Awards at San Francisco justifies the suspicion of many artists that there was "a nigger in the wood pile."

It is common talk among artists here that a clique known as the "Museum Trust" has been for a long time engaged in the pleasant occupation of master-making, and a few of them have become quite expert as art-politicians. But, in spite of their cunning, they seem blind to the fact that real masters are not made through the trickery of art politics, but are only produced through a life-time of serious devotion to an art—proved by a continuous and persistent practice of the same. If, for any reason, a man surrenders to the temptations of an easy life, then as a well-known art writer has said "he is not made of the stuff of which great artists are made."

It might be of special interest to the many friends of William M. Chase, if a few side lights were thrown upon some of the preliminary movements of the clique which were apparently intended to prepare the public (especially the Cincinnati public) for the grand final act at San Francisco.

In the Cincinnati "Times-Star" of Sept. 24, 1913, there appeared a two-column illustrated article headed as follows: "Frank Duveneck to be Honored at Exposition as the Founder of the American School of Art." "Entire Gallery at Exposition Devoted to His Works."

Then followed an article from which I give a few extracts to show the real purpose of the writer:

"Even now that he is officially recognized and honored as the Founder of the American School of Painting, etc.,"

"The action was sanctioned by leading artists from all over the country, among them E. C. Tarbell, who

urged the propriety of thus according honor to the artist who occupies this high position, etc."

"Duveneck, founder of the American School of Art, has his own standards, etc."

"Duveneck has received many honors and numerous medals, of which he has kept no record at all."

Referring to his exhibition in Boston in 1875 the writer said:

"It was this exhibition that is regarded as the starting point of the American School of Art, in connection with which the Cincinnati artist is to be especially honored at the San Francisco Exposition."

"Probably not fifty citizens of his home town know that Frank Duveneck, their fellow citizen, is to be honored as founding a National School of Art."

I have quoted from this article to show that this was the starting point, in public, of a fixed plan to establish a claim to an honor, which I had every reason to believe belonged to another man. From various authorities on American Art, as well as some familiarity with the works of both men, I believed and still believe that Mr. Chase was entitled to that honor. So, I sent a letter to the "Times-Star" wanting to know why this claim was made at such a late day. This was ignored. Then, I took a second letter to the "Times-Star" and gave it to the "Mail-Box" editor. The letter in part was as follows:

"The Times-Star recently made the statement that Frank Duveneck was the founder of the 'American School of Art.' This appeared to be real news to a number of artists who read the statement, and as the writer has never before heard this claim advanced, he proceeded to investigate the matter. The result of a reference to eight different authorities upon American Art and Artists, shows that in no case is Duveneck given this post of honor; but instead, several of the most reliable authorities, among which are 'A History of American Art' by Hartmann, published in 1902, and 'History of American Art' by Samuel Isham, published in 1905, emphatically give William M. Chase the honor of having had a greater influence upon American Art than any one of the Munich men who returned to this country about 1877."

Then followed quotations from both of the works mentioned.

This letter was also "held up" and so I sent a letter to the owner of the "Times-Star" repeating my query who replied to the effect that the "Mail-Box" editor thought the communication was too long. The writer has reason to believe the contents of his letter to the "Times-Star" were made known to the members of the clique, which resulted in their back-tracking on their efforts to establish the claim that Mr. Duveneck was "The Founder of the American School of Art."

From that day to this, they have apparently dropped this claim, for to my knowledge it has not appeared in any of the laudatory notices published in the "Times-Star" since that date.

Yours very Truly,

Pelloosid Opaque.

Cincinnati, O., Sept. 15, 1915.

### Some Philadelphia Comment.

"THE AMERICAN ART NEWS comments editorially in its cautious way upon the awards at San Francisco, and publishes a long letter signed 'Academician,' from one who 'feels constrained to comment upon the art awards at the Exposition,' who feels sure that 'thousands will share his opinion.' While he makes some excellent points, especially in his plea that Henri was not classed as most think he deserved, and especially in being ranked with a list of very minor young satellites, whom he enumerates, there is much in his own idea of justice that discredits his soundness as 'one competent to judge.'

"Why, for example, should the grand prix have been given to Mr. Frieske?" he questions.

"Why, indeed, the question is pertinent, should the Grand Prix have been given to Mr. Frieske? But, M. Academician, where the choice between these two you mention, there we feel certain that 'many thousands competent to judge,' to quote your own words, will think the jury acted with exceeding wisdom and justice."

"It is the fashion to compare these two men, both Americans, and both influential members of the American Club in Paris. Miller as a teacher has influenced directly perhaps more young American art students than has Frieske. On the other hand, searching for foundations, who has influenced Miller, himself more than his friend Frieske, and if either can be called an originator, Frieske can claim that distinction more readily than can his confrere. The truth of the matter is, however, that neither painter can lay claim to having made discoveries in art. Frieske, while certainly not what the Academician claims for him, namely that he has been influenced by the modern Frenchmen, has drawn largely from the early school of French impressionists, and formed himself upon the more unresisting parts of their formulae."

"The singling out of Duveneck for a special medal of honor, is a bit of policy that is bound to call out more or less criticism, and doubtless the jury foresaw exactly what would happen and are prepared to stand the strain. They say that Duveneck has a remarkable room out there, and that the members of the jury were unanimous in their desire to favor him."

"But our Academician loses our sympathy when he in turn classes together Louis Betts and William J. Glackens, transfers Henri from the admitted inadequate entourage of some young imitative students to a scarcely more congenial atmosphere breathed by Murphy, Tryon and Charles H. Davis."—Phila. Inquirer.

### Art Juries and Awards

"There should be no objection to the discussion of the awards of the art juries of the Panama-Pacific Exposition, particularly the oils, by such an 'expert' as Joseph Pennell, who has served on more art juries, national and international, than most of his confreres, since his criticism is broadly tempered and represents an experience not duplicated on this side of the Atlantic. That he should, as a private 'expert,' since he was not on the jury that passed on the oils, believe that Miss Beaux's work and record put her ahead of Frieske, the artist selected for the first place, is an opinion worth taking to heart calmly and with understanding, for it means much to our art, aside from the appreciation of the place and position of one so well known in her own home city."

"Naturally several other jurymen will differ with Pennell, and in this, as in other cases, the question comes up whether a jury of large membership is as competent as a small one. At San Francisco the oils were passed on by 35 men—let the suffragettes note it and awake—while the foreign method as a rule favors a small jury of from four to five men, with, as Whistler once expressed it, the hope that three may fall ill, for ideal judging. The smaller jury naturally knows the leaders and the large jury has its favorites, for whom a majority rule may bring about strange recognitions. At San Francisco this phase of the matter seems to have been rather successfully escaped, except as to the Beaux issue, and, moreover, by reason of enforcing the rule, suggested by the jury on prints, that 'eminent artists' who had received the highest honors at previous international shows should not be in competition, it was possible to recognize a new group of young and brilliant artists, and hence a very wide and worthy range of medallists was secured."

"Christian Brinton, the well known art critic, in the current number of the 'International Studio' strongly dissents from this self-satisfied viewpoint. Although he was a member of the Jury of 35 he says 'the combined impression is far from inspiring' and 'in the matter of ambitious international exhibitions we are moving consistently backwards.'"—Phila. Ledger.

### Listen to Boston!

"The Panama-Pacific Exposition awards are 'not satisfactory,' so writes an Academician in the AMERICAN ART NEWS. Did anyone cherish the fond expectation that they would be satisfactory? Of course they are not satisfactory. For one thing, there were not enough of them. Here we had several thousand American artists contributing to the exposition, and only three carloads of medals for the whole army, not nearly enough to go around. The jury probably did their best to make the supply go as far as possible; the evidence tends to show that they did not mean to forget anybody; but accidents will happen in the best regulated families, and some worthy artists have been sidetracked. In Boston it is said that even some of the members of the Guild of Boston Artists failed to get medals. This must have been an oversight."

"The kicker who kicks in the columns of AMERICAN ART NEWS wants to know why the grand prize should have been given to Mr. Frieske; wants to know why Mr. Duveneck should have been so notably honored; wants to know why only silver medals were given to men like Davis, Tryon and Murphy; in fact, he asks a number of tart questions, the upshot of which is that there has been favoritism. The editor of the ART NEWS cordially agrees with his conclusion that the awards as a whole emphasize again the worthlessness of exposition art awards."

"At present everybody who has given any attention to the subject seems to be ready to admit that the system of prizes and prize giving for works of art does not work out as successfully as might be desired. No matter how much the jury may strive to avoid intentional favoritism, and no matter how able the members of the jury may be, the way to attain to ideal justice in these matters has never been discovered, and probably never will be. There are difficulties which can hardly be realized by those who have not had experience on juries. A large jury is necessarily made up of men of very widely different types and of very widely different standards; the verdicts arrived at by such bodies are usually in the nature of compromise. Then, again, they have to deal with the materials at hand, and it often happens

that the best performers are either not represented or are represented by inferior works. We need not allude to the pressure that is put upon them with a view to inducing them to act contrary to their own personal inclinations, or to do things which are regarded as politic and expedient rather than absolutely equitable and impartial. There is, unfortunately, no room for doubt that there is a good deal of log-rolling and wire-pulling behind the scenes, which, in all competitive exhibitions, from the Paris Salons to the world's fairs, suffices to cast a stigma upon the entire system, and to justify even such sweeping condemnations of it as we have just quoted.—Boston Transcript.

### Chicago's Views.

"Already the criticisms of the awards at the San Francisco art exhibition are beginning to agitate the art world. We predicted something like that in these columns weeks ago, especially pointing out that the awarding of the Grand Prix to Frieske would not go unchallenged. The AMERICAN ART NEWS for August contains a contribution by one who signs himself 'Academician,' consisting in a wholesale condemnation of the distribution of prizes by the jury. The publishers of the ART NEWS editorially side with this correspondent in the main point, namely, 'that the awards as a whole again emphasize the comparative worthlessness of exposition art awards.'"

"In singing out individual cases for his otherwise perfectly justified attack, however, 'Academician' is not entirely lucky in his selection. I agree with him, as I have repeatedly said, that the Grand Prix is too high a distribution for a 'capable, facile, decorative young painter.' I have even been less polite in my criticism of Frieske's paintings, of which Brinton wrote that they are not 'divulging any disquieting depth of feeling.' There can also be no doubt that J. Francis Murphy, Charles H. Davis and Tryon are in the gold medal class rather than in the silver medal class."

"But some names mentioned in the letter of 'Academician' show that the latter has not visited the Fine Arts Palace himself. Commenting on the fact that Louis Betts was only given a bronze medal, he writes: 'Truly, Chicago must blush. Betts, to my mind, is among America's strongest portraitists.'"

"Correct, but a jury cannot judge a man by his reputation, but only by the works with which he happens to be represented at the exhibition. And Louis Betts' painting, 'A Woman in White,' at San Francisco is not one of his best works. Had Mr. Ryerson's portrait been among his paintings on exhibition I believe he would have received a higher award, which many of his portraits surely deserve. "If 'Academician,' furthermore, has never heard of Eduard Cucuel I can inform him that this young San Franciscan, who at present lives in Munich

"As to Robert Henri, he, too, is not represented by his best work, with the exception, perhaps, of the 'Lady in Black Velvet.' If good painters like Henri send paintings to an exhibition which represent experimental studies and color sketches rather than pictures showing the full results of an artistic soul, combined with brilliant draughtsmanship, then they must not be surprised if the awards of the jury, basing its verdict on what it is shown, is disappointing to them."—Dr. Montgelas in Chicago Examiner.

## THE PRINT-COLLECTOR'S QUARTERLY

The October issue (Volume 5, Number 3) contains the following illustrated articles:

CLAUDE MELLAN (1598-1688)

By LOUIS R. METCALFE

EUGENE ISABEY

By FRANK WEITENKAMPF

DANTE GABRIEL ROSSETTI:

ILLUSTRATOR

By ELISABETH LUTHER CARY

GERMAN WOODCUTS

OF THE FIFTEENTH CENTURY

By EMIL H. RICHTER

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## LONDON LETTER.

Sept. 8, 1915.

Christie's last sale this season took place in the middle of August and maintained the surprising level which has characterized saleroom dealings this year. This maintenance of satisfactory business is attributable to the fact that the buyers are for the most part dealers who are acquiring works of art with the intention of holding them in readiness for a general revival of trade; the private purchaser is less active, and in consequence the prosperity indicated in the salerooms is not to be met with in the majority of galleries. Christie's are to hold their Autumn Sales as usual this year, contrary to the prognostications of many who concluded that they would follow last Autumn's precedent and remain closed. Executors of estates and other persons acting in similarly responsible positions found that the closing of the salerooms acted as a serious impediment in the way of their realizing on the artistic effects belonging to legates and others, and a much more grave derangement of business resulted than could have been expected by the superficial onlooker. It is being predicted that the neutral countries will inevitably be the largest purchasers of works of art for several years to come, and that until the belligerent parties have had sufficient time to recover financially from the effects of the war, they will be obliged to watch many an art treasure pass into the hands of neutrals.

## Given to the National Gallery.

The splendid statue, "Premier Matin," exhibited at this Summer's Academy by the Belgian sculptor, Egide Rombaux, has been presented by a body of subscribers to the National Gallery, after having won universal admiration and commendation. The public subscribed readily and generously, a fact which goes far to establish the appreciation which the work, inspired, more especially as the demands made upon everyone's purse just now are particularly heavy. A Grafton Gallery exhibit which has passed into national keeping is Tom Mostyn's finely imaginative picture, "Wonder," which has been acquired by the National Gallery of Sydney. One of the most interesting of the picture commentaries on the war was contributed, it will be remembered by Mr. Mostyn to the Academy in his "Flight," a canvas which rendered poignantly the pathos of the homeless, hopeless refugee.

Those who have the privilege of being familiar with the noble equestrian portrait of Lord Roberts, painted by Charles Furze, A. R. A., in the collection of Mr. Edmund Davis, will be glad to hear that an excellent mezzogravure has been published by Messrs. Basil Dighton of 3 Savile Row, the work being by Mr. Small. Some twenty proofs in color and signed by the great soldier himself shortly before his death, were printed by hand in the same manner as that employed in the 18th century color prints. The picture besides being an extremely decorative example of the modern school of portraiture is an exceptionally able character study.

The death of Frank Bramley, R. A., which occurred recently, removes one of the most eminent of the artists of the Newlyn School. It is by his "Hopeless Dawn," that Mr. Bramley will be remembered by the majority, for this picture is distinguished, not only by great excellence of technical handling, but by a remarkable force of sympathetic comprehension which lifts it out of the realm of mere sentiment into which its theme might well have betrayed its author. Few pictures have been more widely reproduced among those of living artists nor enjoyed so extensive a popularity in countries other than their own, a fact which goes to prove that its appeal was founded on true and deep feeling, not on its counterfeit. Mr. Bramley belonged to the few who continue to be "modern" all their lives, turning a deaf ear to no new movement of real worth and never content to rest upon the oars of past achievements.

## Prince's Gate Show.

The exhibition organized at Prince's Gate by permission of Mr. J. Pierpont Morgan for the Relief of the Professional Classes is to be permanent so as to give those artists who have suffered by the war an opportunity of publicly showing their work without incurring the usual gallery charges and fees. The Council of the Fund are encouraging exhibitors to submit designs for Rolls of Honor and hope to assist capable draughtsmen to obtain commissions for this type of work, for which there will certainly be a large opening after the war. Corporations and councils should now be sufficiently alive to the deplorable prevalence of inferior taste in the various monuments and memorials which disfigure our streets and buildings, and it is sincerely to be hoped that our city will be the richer and not the uglier for the additions which will be made in this way in the course of the next few years.

L. G-S.

## GERMAN ART NOTES

Some years ago Fritz Boehle executed in marble the ox, designed by Heinrich Sexauer for the Haydn monument at Carlsruhe. As the city in question has declined to purchase the figure, it will be erected on the Holbein Platz at Frankfurt-Sachsenhausen.

Dr. Friedrich Sauerhering of Leipzig, has recently published an alphabetical catalog of 325 Madonna pictures, with their titles as given in art histories.

At the Cologne Art Union, Paul Burck has been exhibiting a series of drawings representing scenes on the German western battle line, including the combats at Messines and Wytschulte. In these works the artist has produced with the pencil or pen, rapid sketches of the destructive aspect of war, which constitute a fund from which territory has been depicted by W. Schreuer historians will be glad to draw. The same territory has been depicted by W. Schreuer in masterly style, whose view of a hussar attack is realistic. Otto van Waetjen's pictures are formed by contrasts of colors, while his still life resembles the school of Cézannes in its reproduction of natural forms. Of similar general character is the exhibition of Rhemish Art Friends, the proceeds of which are devoted to benevolent purposes connected with the war.

## MUSEUM GETS BISPHAM OILS.

The will of Ida T. Bispham, formerly of Paris, who died June 2 last, in this city, leaves all the oils by her late husband, the artist, Henry C. Bispham, to the Metropolitan Museum, excepting two. To her brother Robert C. Lowry of Mount Vernon, N. Y., she bequeaths "Les Trois Nymphes," by Diaz, and to a friend, George E. Beers, a picture of a young girl by Chaplin.

## OLD FAMILY PORTRAITS SOLD.

The Ehrich Galleries of 707 Fifth Ave., recently sold to a descendant of the Beekman family of this city, a most interesting group of seven portraits of various members of the family, which it acquired from another branch of the same family. There is first a Copley, a presentment of the wife of Dirck Lefferts, whose daughter Sarah is the subject of the portrait by Charles W. Peale reproduced on this page, and who was the wife of James I. Beekman. The same artist also painted the portrait of the last named, which figures in the collection. The husband was born in 1744, and died in 1796, while the wife survived him over two years and was born in 1751.

To paint their sons John Kock and Richard Livingston, Mr. and Mrs. Beekman employed Thomas Sully, who produced a couple of spirited works. Mr. J. K. Beekman was born in 1774 and died in 1842.



SARAH LEFFERTS (Mrs.) J. I. BEEKMAN

C. W. Peale

Sold by the Ehrich Galleries

## BREDIUS SOUVENIR.

An artistically illustrated Souvenir of the anniversary of Dr. Bredius (observed April 18 last) has been issued by the publishing house of Gebruder Binger, Amsterdam. The personality of Rembrandt is dealt with by various leading art "experts," while the works of other Dutch artists have also received merited consideration. The text consists of 315 pages and the 108 illustrations. The work is appropriately named "Feest Bundel" or "Festival Collection." A bibliographical summary of Dr. Bredius' writings closes the volume.

## THE NUDE ON THE BEACH

The summer residents, not to speak of the natives of Ogunquit, Me., which is near York Beach, are much disturbed because women have posed nude for the life classes of E. H. Field on the Perkins Cove Rocks. Mr. Field says that twice when he was not with the classes the awful thing happened, but that Father Neptune was responsible, the rising tide having forced students and models to go higher up on the ledges in sight of the cottages.

## NEW PHILA. WATERCOLOR PRIZE.

For the first time at the exhibition of the Philadelphia Water Color Club to be opened Nov. 7 a prize of \$200 will be awarded for the best example or group shown.

There are, in addition, portraits of their sisters Miss Sarah who was born in 1782 and married Richard James in 1810 and who is shown seated full length on a balcony, the painter being held to be Frederick Fink, while the picture of Miss Cornelia, born in 1790, is thought possibly to be by A. U. Wertmuller.

## Amsterdam Hoogendyk Collection.

In a recent *Cicerone* is an interesting article with thirteen illustrations, reproducing the principal features of the above collection. As will be remembered, Heer Hoogendyk had loaned in 1907, some 80 pictures to the museum named. On the death in 1913, of the owner, the loan was withdrawn, but about half the number of the pictures were presented to the museum. A number of the most remarkable works are reproduced in connection with an article by Rudolf Bangel.

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Correspondence Solicited

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## SAMUEL ISHAM ESTATE.

Samuel Isham, painter and author, who died last year left a net estate appraised at \$892,418. The will divides the estate between a sister, Mrs. Julia Isham Taylor, who receives \$481,795, and two brothers, Charles and William who each receive \$195,311, while there is a cash legacy of \$20,000 to a second sister, Mrs. Flora Isham Collins.

## PRIZES FOR TIFFANY &amp; CO.

All kinds of precious and semi-precious stones, shown mostly in their natural state and gathered into a collection by Tiffany & Co., received the grand prize at the Pan-Pacific Exposition. Dr. George F. Kunz, long been identified with the firm and widely known as an authority, received the gold medal for his collection of publications on gems.

## ARTISTIC LIFE IN ESSEN.

The annual report of the Essen Art Association contains various features of interest. At the commencement of the war the museum was closed; its rooms being occupied by the War Benevolent Association under the auspices of which the staff worked. At a villa belonging to the Krupp family pictures representing nearly \$5,000 were sold through exhibitions. The needs of individual artists were met by contributions of \$2,500 from the Krupp family and of \$1,250 from the Art Association; a similar total amount of \$3,750 being donated by private parties.

## THE WAR AND BOOK AUCTIONS.

"Now that the London book auction season has come to a close and the American season has not yet opened there is an opportunity to take a review of what has been, on the whole, the worst book season for years," says a writer in the Boston Evening Transcript. "In this country there have been few sales in New York, there have been no remarkable offerings of rarities, and while the prices for the very scarce items have not suffered appreciably, prices have been lower for the general run of books than for several years past.

"In England there have been fewer sales, and the most important ones have been postponed to await a more favorable market. The dispersal of the great collection of book rarities formed by the late Henry Huth has been halted by the war, and outside of a few notable offerings at Hodgson's and Sotheby's the only sale of importance was the dispersal of the library at Frognal. This library, which contained the remarkable Sydney papers and correspondence of George III., owing to a variety of circumstances, did not bring anything like the real value of the items offered, and many public and private collections will be enriched at the expense of an old English family.

"Some books have been brought into the market in England through the generosity of their owners, who have taken treasures from their library shelves to be sold for the benefit of one or another of the various funds for the Red Cross and other institutions. In this way the book auction season has not been devoid of interest, and some of the books sold have possibly brought higher prices than they would have at forced sales. On the whole, however, the English book season has been rather dull and uninteresting."

## ARTISTS' CARDS.

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## AMERICAN ART NEWS.

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of time, and, in many instances, of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## SPECIAL ANNOUNCEMENT.

With this issue the summer monthly  
numbers of the American Art News  
close. The next issue, No. 37, which  
will complete Vol. XIII, will be pub-  
lished Oct. 2 and will be the first of the  
regular series of weekly issues, season  
of 1915-16.

## SIR WILLIAM VAN HORNE.

In the death of Sir William Van  
Horne—in a Montreal hospital last  
week—the American art world loses a  
good friend and the Art News a long-  
time and consistent friend and patron.  
As said elsewhere, Sir William Van  
Horne was almost a unique figure as  
an art collector in America. He loved  
art sincerely, did not collect for fame  
fame or fashion's sake, and was never  
happier than when with his pictures  
and porcelains or when himself paint-  
ing—his great recreation.

The passing of such a personality is  
sincerely to be mourned, and he can  
have in his own lines of collecting and  
art effort no successor.

## THOSE EXPOS'N ART AWARDS.

We publish today several letters and  
some newspaper comments—carefully  
selected from a mass of letters and  
newspaper clippings sent in since our  
last August issue—discussing the art  
awards at the Panama-Pacific Exposi-  
tion to which we also called attention  
in our last issue.

It gratifies us, naturally, to note  
that the consensus of opinion in the  
American art world, gathered from  
these letters and clippings published,  
and the large number for which we  
cannot find space—not only justifies  
our general criticism of the bad judg-  
ment and apparent favoritism in the  
bestowal of many of the awards but  
goes even further—some writers even  
denouncing the whole matter as close-  
ly resembling a farce.

Mr. Pennell's excellent talk (and he  
was on the Jury) published elsewhere,  
and with whose arguments we are  
heartily in accord, proves that the dis-  
play would have been far more effec-  
tive had there been a Jury of Revision  
—and the very overcrowding of exhi-  
bits which Mr. Pennell emphasizes, pre-  
sumably influenced the Jury to feel it  
necessary to bestow awards almost  
wholesale and consequently without  
proper discrimination or examination.

So much stress has been laid upon  
the word International, as applied to  
the Jury, that it may be well to relieve  
the really only five—if we are correct-  
ly informed—foreign members of said  
Jury, out of a total of some thirty-five  
Jurymen, and whose presence on it af-  
fords its slight claim to the title of In-  
ternational, from any onus of favorit-  
ism, bad judgment, etc., in the awards.

It appears that the four Italian mem-  
bers of the Jury could not await its  
sittings and departed, leaving only  
seven others to represent foreign coun-  
tries, of whom two, Messrs. Christian  
Brinton and William H. Fox, were  
Americans. There was a Portuguese,  
a Chinese and three other foreigners  
who took part in the Jury proceedings.

We must repeat that the result of  
the San Francisco Jury's action, fol-  
lowing that of the Jury at the St.  
Louis Fair, proves how comparatively  
worthless as any mark of merit, are,  
as a rule, Exposition art awards, and  
we also notice that it has remained for  
the American Art News, alone of the  
art publications and dailies of the coun-  
try, to speak out frankly and boldly on  
this most important matter.

## PENNELL ON EXPOSITION ART.

Joseph Pennell, who has been in New  
York since his return from San Francisco,  
where he acted as Chairman of the Graphic  
art section of the Exposition, talked with  
an Art News representative this week on  
the art display at the Exposition.

"I found," said Mr. Pennell, "the Exposi-  
tion most interesting. The architecture was  
finer and the sculpture better placed, owing  
to the superb location of the Exposition,  
than at any preceding World's Fair. The  
display of American art in the Fine Arts  
Galleries is of extraordinary interest, but  
it suffers from the number of exhibits—not  
the want of them. One was told just  
a year ago, that it was doubtful whether the  
Exposition would be held, owing to the war.  
Instead the Exposition was not only opened  
at the time set, but the Fine Arts Depart-  
ment came near being swamped, and the  
result was perfectly simple—an overcrowd-  
ing of exhibits in the American section,  
which could easily have been prevented by

simply following the methods of all pre-  
vious International Expositions in Europe.  
All circulars sent out by the Exposition  
authorities to artists or owners, inviting  
works should have contained a clause, to  
the effect that any art work, whether invited  
or submitted, would not necessarily be  
hung or placed, even if passed, by any sec-  
tional jury, if on its arrival at San Fran-  
cisco, it was considered inadvisable to so  
hang or place it. This rule is universal in  
Europe and protects Exposition authorities.

"The American jury system also," con-  
tinued Mr. Pennell, "namely that different  
groups of artists judge art works in dif-  
ferent sections of the country without any  
knowledge of what the other groups are  
doing, is faulty. The consequence is that  
the standard varies greatly. In Europe, as  
regards this very Exposition, a different  
method was followed. Walter McEwen,  
Chairman of the Jury for the continent of  
Europe, came to London and conferred  
and worked with the English Jury. Of this  
English Jury Paul Bartlett and I were  
members, and we were asked to go to Paris  
to confer and work with the French Jury.  
The result was that we all knew perfectly  
well what was being done. Here, unless I  
am much mistaken, the San Francisco jury  
knew nothing of what the New York, Bos-  
ton and other American juries were doing.  
The consequence was that the standard all  
over the country differed.

"Mr. Trask was naturally much worried  
after the war's outbreak through fear that  
he would not receive, owing to the war,  
and the non-participation which seemed cer-  
tain at that time of many foreign countries,  
enough works to fill the galleries. I know,  
at any rate, that he asked the European  
committees to send more works, and I be-  
lieve he also wrote to the same effect to the  
various American committees on the art  
display. Two things happened. First—  
Most of the European countries did partici-  
pate, and commissioners sent abroad suc-  
ceeded in getting many works from most  
of the countries, although England, Ger-  
many and Russia did not contribute. Sec-  
ond—So many works came over that later  
a special gallery had to be erected to hold  
them, which has only recently been opened  
—if yet. I am also informed that a large  
number of American works came in re-  
sponse to later invitations—in fact during  
the time the International Jury was sitting  
in San Francisco (George Bellows' works,  
for example, were received after the Jury  
began its sessions). The result was that  
the galleries became fearfully overcrowded,  
and the art department had no way of  
checking or controlling this crowding of the  
wall space for, without the saving clause in  
the circulars of invitation which I have  
mentioned, any artist whose work might  
not have been hung or placed after passing  
a local jury could have entered a legal pro-  
test. Had this clause been inserted in the  
invitation circulars, and a Revising Jury  
been called at San Francisco, the finest dis-  
play of American art ever held would have  
resulted, for there is a large amount of good  
things in the exhibition. As everyone fa-  
miliar with the arrangement of art exhibi-  
tions knows, the best display can be ruined  
by overcrowding and this was and is the  
defect with the art display in the Exposi-  
tion Fine Arts Galleries.

## CORRESPONDENCE

## Credit Not All His.

Editor AMERICAN ART NEWS.

Dear Sir:

Under the caption "Art Museums Banded"  
you very kindly called attention to the ef-  
forts which are being made to form a middle  
west association of Museum directors.

While I have been endeavoring to further  
the idea and actually bring about such a co-  
operative scheme, the credit for suggesting  
it belongs either to Mr. R. A. Holland of the  
Art Museum, St. Louis, or Mr. N. H. Car-  
penter of the Chicago Art Institute. At the  
suggestion of one of these gentlemen at the  
meeting of the American Federation of Arts  
held in Washington in May, a number of the  
officials of the middle western museums dis-  
cussed an association for the purpose of as-  
sembling exhibitions of magnitude which  
would make a circuit of the middle west at  
a saving of much labor and expense. I  
thought a selected exhibition from the Pana-  
ma-Pacific Exposition might be used to bring  
such an organization into being and Mr.  
Trask has expressed himself as being in  
heartily accord with the idea.

I have written to a number of the directors  
urging that a meeting be held in Chicago in  
the near future to discuss the province and  
benefits of such an organization. I sincerely  
hope something may come of it.

Clyde H. Burroughs,  
Secretary.

Detroit Museum of Art,  
Aug. 26, 1915.

## That Philadelphia Copley (?).

Editor AMERICAN ART NEWS.

Dear Sir:

I was much interested in the August  
number of your journal which is doing so  
much to promote interest in American  
art to read the comment of Mr. Charles  
Henry Hart, on the portrait attributed to  
Copley, of Elizabeth W. Powel and re-  
cently acquired by one of our important  
art museums. In connection with Mr.  
Hart's article you mention the fact that I  
did not list the picture in my work on  
Copley.

This picture was owned for a number of  
years by Mr. R. M. Lindsay of Philadel-  
phia, and nearly all the art dealers of im-  
portance in the country at one time or  
another have had the canvas consigned to  
them for sale. The former owner of the  
picture had been told repeatedly by dif-  
ferent people, familiar with the work of  
Copley, that it was not an example of that  
artist's work. It has not the slightest re-  
semblance to any other picture by Copley,  
neither in manner or technique, and Mr.  
Hart's judgment that it is the work of  
James Peale, I feel sure, is absolutely  
correct.

In this connection it may be well to  
point out that at least two of our im-  
portant art museums have pictures at-  
tributed to Copley, and so labeled that are  
not genuine and not listed in any com-  
prehensive work on Copley's pictures.  
Gilbert Stuart has suffered equally with  
Copley by wrong attributions in some of  
our art museums. It is very strange in-  
deed that those in charge of properly  
recording portraits by early American  
painters, before acquiring such pictures for  
permanent exhibition, do not investigate  
as to whether it were possible for the  
artist to have painted the portraits at-  
tributed to them, and get advice outside of  
the staff of the museum which, however  
competent it may be outside the field of  
early American art, is in most cases  
lamentably deficient in this respect. It  
would certainly avoid ludicrous mistakes  
on the part of some of our art museums  
in acquiring examples of early American  
art.

Very truly yours,  
F. W. Bayley.  
Boston, Sept. 11, 1915.

## Thinks Pa. Academy Directors "Clever."

Editor AMERICAN ART NEWS.

Dear Sir:

I note with interest, in your August  
issue, Mr. Charles Henry Hart's letter with  
reference to a portrait of "Elizabeth Will-  
ing Powell," in which he emphatically de-  
clares the portrait as "not the work of  
John Singleton Copley."

Mr. Hart is a very intelligent man and  
is accredited all the honors of a "man who  
knows," but still at times the wise one is  
apt to err.

Due to Mr. Hart's veneration for art  
and his diligent and untiring efforts in  
behalf of Earlier American Art, he has  
naturally accumulated a great mass of valu-  
able information and facts; and thanks to  
this kind and generous critic, the majority  
of the earlier American pictures, particu-  
larly portraits, are properly labeled.

But what surprises me is the fact that  
the esteemed Mr. Hart does not deny the  
correctness of the established identity of  
the canvas as being the portrait of Eliza-  
beth Willing Powell, which, if I am not  
mistaken, he did a number of years ago.  
Fortunately there is at least extant, ma-  
terial evidence to prove the correctness  
thereof in the event of a dispute.

It is a great pity Mr. Hart could not  
have purchased this worthy picture for  
\$600, a truly very reasonable price, even if  
he said it was painted by a "Tom Jones."  
But thanks to the cleverness of the  
Academy Directors, the picture now hangs  
where it really belongs, and I think they  
should leave "well enough" alone.

As regards the catalogs of the works of  
deceased painters, I venture to say none  
are absolutely complete and no one man  
is capable of knowing it all either.

Trusting this note will not disturb the  
tranquility of certain minds, I am,

Very respectfully,  
"A Lover of Art."  
Phila., Sept., 10, 1915.

## RELICS FOR THE MUSEUM.

The will of the late Edward C. Post filed  
lately, left to the Metropolitan Museum  
forty-two objects of artistic and historic  
interest. Among them is a diamond-en-  
crusted gold enamel snuff box given by  
King Louis XVI to Colonel Laurens, sec-  
retary to Benjamin Franklin. The box  
bears the picture of the King, by Sicardi.  
Other articles are intaglio heads of Christ  
and the Virgin, by Pickler, and a Louis  
XVI clock. In the collection figure por-  
traits, enamels, porcelains and miniatures.



## CHICAGO.

The Art Institute closed an especially successful summer season August 31. The records show an unprecedented attendance, and during August, 76,207 visitors toured the galleries. During the eight months since January 1st, there have been 597,443 visitors.

Oils by Robert Henri and sculptures by Paul Manship, are now on exhibition in the Institute. The Henri paintings comprise his types in portraiture, Japanese, Chinese, Mexican, Gypsy and American, and several landscapes, and the Manship sculptures include four models in plaster, sixteen bronze figures, four panels in color symbolizing the elements, seven sketches and seven terminal figures and busts.

Michael Carmichael Carr sprung a surprise in oils at the Academy of Fine Arts last week. His oils were interpretations of "War," and are classified, "Superorganization," and including "Reconstruction," "The Red Laugh, No. 1," "The Red Laugh, No. 2," and with the supplementary illuminative "Beachfire," "Sun, Sand, Sea," "Moonlight," "The Eastland" and "Morgiana Dances." At the same time, he showed a group of watercolors, designs for stage scenes of a Psyche Drama, in course of development by Mr. Carr and Ben Hecht.

The Palette and Chisel Club has opened its season of exhibition with a collection of oils by Paul A. Plasekhe of Louisville, painted along the Ohio River on the Indiana and Kentucky shores.

The Art Institute will open its Autumn season with the annual exhibition of Arts and Crafts, Oct. 7.

The painters on ceramics are holding their annual exhibition of decorations on china, satsuma, and porcelain, at Burley's.

The Chicago Society of Miniature Painters will hold its annual exhibition with the Arts-Crafts annual show at the Art Institute.

The Staceys, John F. and Annie L., have returned to their studio in the Tree Building, from California, where they have been painting landscapes.

Albert H. Krehbiel and Bulah Evans Krehbiel are in California, and will tour along the coast painting pictures for autumn exhibitions.

Bertha Menzler-Peyton, a former Chicagoan, was in the city last week enroute to New York, where she now resides. Mrs. Peyton has been painting pictures in the great Arizona desert, and the Grand Canyon, and spent some time at Toreva, where she painted pictures of Hopi and Hoki Indians.

Royal Milleson has returned from touring in the Far West, where he has been painting scenery. He will exhibit oils at the Palette and Chisel Club later in the season.

Lorado Taft and Bessie Bennett of the Art Institute, and Dudley Crafts Watson, the Director of the Milwaukee Society of Artists, are on the jury for the department of the Minnesota state fair.

Adam Emory Albright and Mrs. Albright are at their home, Hubbard Woods, after a summer in the Pa. woods, where Albright has been painting the "native children" in their own landscapes. He will finish the pictures in his big studio.

An exhibition of much merit is one of watercolor sketches in one of the Field Galleries, and the artist, Georgette Coolidge, gives attractive notes of Kenwood homes and the North shore, in them.

Victor Higgins is in New Mexico, and painting "From Life" with Indians for models. He will exhibit at the Palette and Chisel Club, later on.

O. Jenelli, of Los Angeles, one of the artists who contributed to the art decorations of the Midway Gardens, has taken up his residence here.

The galleries are still rather dull as far as special art exhibitions go, but all are showing special features, and are arranging for a busy autumn season. At Thurber's there is a collection of oils by American artists, including Elsie Furgeson, Gordon Stephenson, Mazzanovich, Hugo Ballin, Dean Keene of the Art Institute School, and Ochtman. There is a collection of notable American paintings at Reinhardt's, examples of G. Symons, W. M. Chase, H. Ranger, A. Knight, G. Elmer Brown, Frank Peyroud, Abramhamson, Alden, Groll, Hargrave and Martha Walter. Roullier has a luxurious assemblage of etchings and mezzotints on the walls. Ackerman has a large assemblage of English prints and oils. O'Brien, Anderson and Moulton and Ricketts have new American and European oils and watercolors for early October shows.

H. Effa Webster.

Paul Wavland Bartlett has presented the Portland, Me., Museum a gilded replica in plaster of his equestrian statue of Joan of Arc, which stands in the Louvre as the gift of the school children of the United States.

## BOSTON.

Boston, favored of the Gods, has now fared well in the Prize Game in the San Francisco Exposition!

It has been feared, in times past, that the large unthinking world outside the Hub of Art and Letters, hardly credited the belief, held by so many local artists and laymen—that the best painting in America—or perhaps even Europe, was being done right in the City of Brains and Beans. Now with these many golden, silver and handsome bronze tributes to the skill of the aforesaid artist, the doubt must be laid at rest.

Irritating as it may be to the other artists in America—the Boston workers have carried off 60 or more medals or awards—out of a possible 850 awarded in the entire country, and of these 6 are of gold—and a large proportion silver!

Many of these prize winners are women, of whom Boston is justly proud. (Mrs.) Elizabeth O. Paxton, (Mrs.) Lillian Westcott Hale, (Mrs.) Leila Cabot Perry, Mrs. Laura Hills, Alice Ruggles Sohler, Marion Powers Girkpatrick, Marion L. Pooke, Gertrude Fiske, Beatrice Whitney, Gretchen W. Rogers, Rosamond L. Smith, Adelaide Cole Chase, etc., etc.

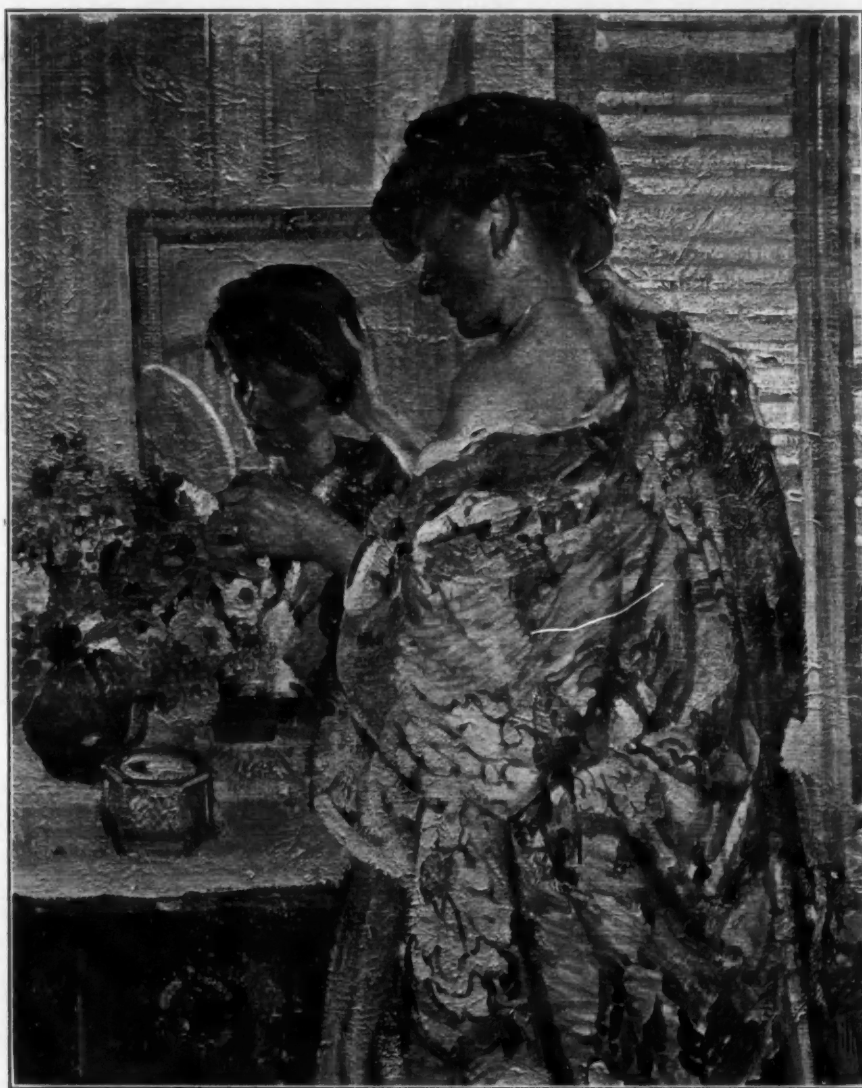
Now it only remains for Boston connoi-

## CINCINNATI.

In reviewing the work of the Woman's Art Club one is reminded that as far back as 1854 a group of women founded the first Art Society of Cincinnati, and were guided by the impulse to "raise the standard of taste by providing means for its culture." The Woman's Art Club of today takes its share of enlightening the citizens in regard to things beautiful and offers each month an interesting lecture on one of the many manifestations of art. The announcements for the coming season are especially interesting. Mrs. James R. Hopkins (wife of the popular professor at the Art Academy, whose work like that of her husband was singled out for honors at the San Francisco Exhibition) opening with a talk on wood-blocks.

Conforming to its yearly custom of purchasing one or more paintings from the annual Summer exhibition of works by American artists the Museum this year has been particularly happy in its choice of Richard Miller's "Kimono," reproduced in this issue of the Art News.

The sculptor Barnhorn is now the guest of Frank Duveneck at Gloucester, Mass., and will later on superintend the casting in bronze of a number of commissions in New York.



JAPANESE KIMONO

Richard E. Miller

Recently acquired by the Cincinnati Museum

seurs to pass judgment upon these medal winning pictures and sculptures, and it is to be hoped that the Museum, or some fitting Temple may collect these canvases.

The local art galleries remained open all Summer. The Vose galleries were well filled with a comprehensive exhibition of canvases by the late William Keith in one—a general collection in the other. Three works by Johannes Jures showed this famous Dutch colorist to his best advantage. "The Mendicant" and "The Lances," are strong figure compositions of brilliant color effect, and striking action. Robert Henri has two representative canvases—a landscape by William A. Coffin and "Hester Prynne" by George Boughton, with examples by Corot, Daubigny and others made up a varied and attractive show.

Walter Gilman Page of the Fenway Studios (called the "Picture Factory" by the unfortunate artists who can't get studios in it) has recently completed a portrait of Ira G. Hersey, President for the last nine years of the Mass. Charitable Mechanic Association. This work now hangs in the collection of historical portraits at the rooms in the Mechanic Building. A series that begins with a likeness of the Society's first President, Paul Revere, this was painted by Jane Stuart after one by her father Gilbert Stuart, still owned by members of the Revere family.

Joe Doe.

The enrollment of students at the Art Academy is proceeding apace and the attendance for the coming semester promises to be a large one.

I have had the pleasure of renewing my acquaintance with the Taft pictures which as Dr. Bredius said "form one of the most important private collections of Old Masters in the World." I should head the list by the magnificent three-quarter length portrait of Michielez de Waal by Hals, although many no doubt prefer the similar sized portrait of a young man by Rembrandt. Then there is the great full length Gainsborough of the Tompkinson boys and the stately Paola Adorno in Van Dyck's best Genoese period, our more splendid Hals portraits and an old lady by Rembrandt; the beautiful Duchess of Gloucester by Gainsborough, two exquisite Hoppners, a couple of Reynolds and also a noteworthy Turner, "Old London Bridge," and to mention a few more, five Corots of his best period, a Goya, a pair of Raeburns "Mr. and Mrs. Tyler," as well as a Romney "Mr. Johnson" and to my surprise a Matthew Maris "Boy with a Hoop," painted in 1863, with examples of the other Marises as well as an Anton Mauve and a Joseph Israels. Daubigny, Rousseau, Ziem and Isabey, are well represented, and I must not forget a fine Hobbema, a Jan Steen and a couple of A. van Ostades.

G. Frank Muller.

## CLEVELAND.

Hermann N. Matzen, Cleveland sculptor, perhaps best known for his soldiers' monument in Indianapolis and his Cleveland memorial of the little children who perished in the Collinwood school fire in 1908, has completed his memorial statue of Tom L. Johnson.

"Mayor Tom," as modelled, is seated in an easy pose in a big arm chair. In his right hand he holds a copy of "Progress and Poverty." There is great strength as well as benevolence in the face, whose every line is lifelike. The figure is seven feet high and when cast in bronze will be placed on a base of granite, a little over four feet high.

Around this base is a sculptured frieze depicting toiling men and women, with conventionalized sheaves of wheat, representing daily bread, grapes, representing the fruits of labor, and thorns, the struggle for existence. The dedication reads "Erected by popular subscription in memory of the man who gave his fortune and his life to make Cleveland, as he often expressed it, a happier place to live in, a better place to die in—and located on the spot he dedicated to the freedom of speech."

At the sides of the base will be small rostrums for public speaking. These bear plaques inscribed with verses of the memorial to Mayor Johnson written by Edmund Vance Cooke, the local poet.

A plaster cast of the newly finished clay model will be sent to the Gorham Co., N. Y., to be cast in bronze, the process taking some eight or ten weeks, after which the memorial will be placed on the Public Square and unveiled to the public, whose gift it is.

The Cleveland School of Art, about to open for the year, will give special attention to pottery, textiles and other branches of craft work this season. The Women's Art Club of Cleveland also holds its first meeting of the fall tomorrow, the September work competition being devoted to pictorial art.

Etchings by Ralph M. Pearson, vice-president of the Chicago Society of Etchers, are on exhibition at the Gage Gallery. Among them is "Winter in Jackson Park," which took the De Wolfe prize in landscape last year. Other exhibitions arranged for this gallery during the coming year include displays from the Knoedler and Macbeth Galleries, N. Y., and "one man" exhibitions by Colin Campbell Cooper, Henry W. Ranger, F. Ballard Williams, Ben Foster and Mary Helen Carlisle.

The Potter studio has moved farther down Euclid avenue. Jewelry, with special designs in platinum setting will be the main feature of the Potter work rooms in the new location, Mr. Daniel Gaskell of New York assisting Mr. Potter.

Alfonso Sassoye of this city is showing work in hammered copper at the Hatch Galleries.

Jessie C. Glasier.

## PHILADELPHIA.

The Fairmount Park Art Association has commissioned Edgar V. Seeler, architect and Charles Grafly, sculptor to prepare definite plans for the decoration of the east bank of the Schuylkill River in the Park, between Girard Avenue bridge and the boat club houses, with statuary, as provided for in the Mrs. J. Bunford Samuel bequest. This work is preliminary to the designation of the personalities who are to be commemorated in this way and to the granting of the commissions to the sculptors.

The Phila. Sketch Club mourns the death last Summer of two of its most popular members, Hon. George D. McCreary and Mr. C. Few Seiss. Mr. McCreary while not a painter by profession, was one of the oldest members and was deeply interested in the fortunes of the club. Mr. Seiss also had the true ring of fraternal feeling in his associations with his fellow artists and acted for many years as secretary of the club.

The new extensions of the club's premises is rapidly approaching completion.

Eugene Castello.

## PORTLAND (OREGON).

J. Alden Weir, on his way home from San Francisco, where he was a member of the jury, stopped here for a week as the guest of Col. C. E. S. Wood.

Victor Salvatore, of New York, is here finishing a head of Miss Helen Wortman.

Phimister Proctor has just finished, at Pendleton, Oregon, "The Buckaroo," the first of a series of statues commemorating the old frontier life.

The summer exhibition at the Art Museum consists of a collection of bronzes by Victor Salvatore, and canvases by Alden Weir, Child Hassam, C. E. S. Wood, Hartley Lever and Henry F. Wentz. In October there will be an exhibition of local work.

Carl A. Walters returned recently from San Francisco, where he spent several months painting.



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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—  
Summer Exhibition of American Works.  
Daniel Gallery, 2 W. 47 St.—Works of  
American painters.

Ehrich Galleries, 707 Fifth Ave.—Paintings  
by Old Masters for a Country Home.  
Folsom Galleries, 396 Fifth Ave.—Works by  
American artists.

Katz Galleries, 103 W. 74 St.—Small Oils  
and Thumbbox sketches.

Knoedler & Co., 556 Fifth Ave.—Summer  
Exhibition of American Oils. Marne Bat-  
tle Field Scenes by Aston Knight. Mez-  
zotints and Etchings.

Lorillard Mansion, Bronx Park—Metro-  
politan Loan Exhibition.

Macbeth Galleries, 450 Fifth Ave.—Group  
of Oils by American Artists.

Metropolitan Museum, Central Park at 82  
St. East—Open daily from 10 A. M. to  
5 P. M.; Saturdays until 10 P. M.; Sun-  
days 1 P. M. to 5 P. M. Admission Mon-  
days and Fridays 25c. Free other days.

Morgan and Altman collections on public  
view.

Montross Gallery, 550 Fifth Ave.—Works  
by American Artists.

Municipal Art Gallery, Irving Place at 16  
St.—Metropolitan Museum Loan Collec-  
tion, to Oct. 1.

Museum of French Art, 599 Fifth Ave.—  
French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Summer  
Show of Works by Artist Members, to  
Oct. 15.

N. Y. Public Library, Print Gallery (321)—  
"Making of a Line Engraving." On in-  
definitely.—Room 322—Mezzotints from  
the J. L. Cadwalader Collection—"Making  
of an Etching."—"Making of a Wood-  
Engraving." On indefinitely.—Stuart Gal-  
lery (316)—"Recent Additions." On in-  
definitely.

Museum of Natural History, 77 St. & Cen-  
tral Park West.—Western Scenes by W.  
M. Cary.

Reinhardt Galleries, 565 Fifth Ave.—Sum-  
mer Exhibition of American Paintings.

Mrs. Whitney's Studio, 8 West 8 St.—Young  
Architects Competition Exhibition. Daily  
and Tuesday evenings.

**MONTREAL.**

The death of Sir William Van Horne,  
whose obituary notice appears in another  
column, is the greatest of losses to the  
local art world, as well as loss to the art  
world everywhere. Sir William was him-  
self a painter of no mean ability and a  
collector of rare natural taste and discrim-  
ination. He was always keenly interested

in the art interests and development of this,  
his adopted city, and a liberal supporter  
of the Art Association—to whose exhibi-  
tions he frequently loaned fine art works  
from his large collections. The paintings  
from the collection formed by the late  
James Ross of Montreal continue on ex-  
hibition in the galleries of the Montreal  
Art Association, and with numerous addi-  
tions of old and modern canvases, loaned  
by Scott and Sons, the late Sir William  
Van Horne and others, make up a display  
which has drawn and draws the attendance  
of local and visiting art lovers. The pic-  
tures are well hung in the spacious and  
well lit galleries of the Museum, and are  
seen to the best advantage.

The Ross pictures include the large  
Rubens "Lot Leaving Sodom with his  
Family," the splendid and unusual Jacob  
Ruysdael "Seascape—Rising Storm," and  
the superb Cuyp "Landscape with Cattle,"  
also the two well known examples of Burne  
Jones "Day" and "Night," and "La Ghir-  
landata," Reynolds' "Lady Ann Fitzpatrick  
as Sylvia" and "Miss Theophila Palmer,"  
Romney's "Lady Sullivan," Franz Hals'  
"Portrait of a Man," the well known Rem-  
brandt "The Admiral," Raeburn's "Betsy  
Hume," the American George Fuller's  
"Romany Girl," an excellent example of  
David Teniers, two Monticellis of fine  
quality, two unusual Turners—one, the large  
and important "Utrecht—Going to Sea,"  
and a large Venetian scene, Millet's "Lecom-  
d'aquitation," a typical Coubet marine,  
choice examples of Rousseau, Corot, Cazin,  
Daubigny, Jacque and Troyon and of the  
modern Dutchmen Matthew, Jacob and  
Willem Maris, Mesdag, and Mauve, of the  
Englishmen David Cox and Watson, of the  
Canadian Brymmer, and the Americans  
George Inness, Boughton and Edward  
Moran, the French Isabey, J. L. Brown,  
Roybet and Michel and the Spaniard,  
Fortuny.

**TORONTO.**

A war time exhibition, which by way of  
sharp contrasts has hardly a suggestion of  
war in it, is now open in the Art Gallery of  
the Canadian National Exhibition. It is to  
the British section that the visitor turns  
with heart and eyes, and although the ex-  
hibit is necessarily small, to one's keen dis-  
appointment, the pictures are worthy indeed.  
Outstanding is Frank Dicksee's wonderful  
portrayal of "A Funeral of a Viking." Other  
works which hold the attention are: "The  
Godmothers," by John Hassall, a quaint pic-  
ture, medieval in subject, and splendidly  
treated, "Joyce," by Howard Somerville,  
brilliant and rich in tone and quality, R.  
Gemmell Hutcheson's "The Lass that Car-  
ries a Creel," and H. Hughes Stanton's de-  
lightful "On the Seine Les Ardeleys,  
France."

It is in the Belgian section, where one  
lingers perhaps most sympathetically. If  
they were not such delightful pictures, one  
would still gaze upon them long and ad-  
miringly, for the spirit of this art loving  
people, who have laid aside their brushes  
and palettes for sterner things. Here is  
Marie Wambach De Duve's "Marine," A.  
Hameuse, "A Squall," and "Bullers Wood,"  
lovely also are three small pictures by Alex.  
Marcette, and Miss L. Surlemont's richly  
toned interior "Church of the S. S. Michel et  
Gudol, Brussels."

It is to the American exhibits that the  
palm for excellence of work and importance  
must be given. First and foremost are the  
two pictures of the Panama Canal, by Jonas  
Lie, "Toil" and "Heavenly Hosts." These  
are something better than mere pictures of a  
place. That splendid work "The Pardon  
on the Mountain," by George Macrum, and  
a lovely example of Chauncey Ryder, "In  
Summertime" by Edw. Potthast, is also a  
delightful painting. Virile in handling, and  
rich in coloring are two figure studies, "In  
Costume," by F. Luis Mora and "The Black  
Bonnet" by R. Neilson.

Irene B. Wrenshall.

**STOCKBRIDGE (MASS.)**

The seventh exhibition of painters and  
sculptors and miniaturists is now on in the  
Casino. It is good,—as good as it needs to  
be; there are fewer large canvases, but a  
choice variety of subjects characterizes it,  
and they are hung with a judgment which  
goes far to conceal the defects of the ex-  
hibition hall. There were 98 numbers in  
1913; 84 last year, and now there are 116.  
Sculpture has but scant representation,  
two in "plasteline": "The Starfish," by  
Nora Iasigi Bullitt,—and a sketch "Vic-  
toria," by Ruth MacFarland Furniss. The  
choice of the plastic exhibits is the relief  
portrait of "Miss Hansen," by Augustus  
Lukeman, full of character; the same artist  
has a nude called "Repose," a beach picture.  
Two bas-reliefs by Daisy King are, the one  
a woman's head, the other three children.  
Daniel C. French sends a detail, "The Spirit  
of Life," from the Spencer Trask memorial  
at Saratoga, and two small busts, of a man  
and a woman.

William L. Carrigan, the painter, is an  
original genius, and therefore his work is  
unequal to a high degree. His "Midsummer  
Masque" of last year finds no rival in his  
"Workshops, Winter Evening." That other  
was a triumph of vagrant fancy; this is an  
impossible presentment of hard fact. Wal-  
ter L. Palmer has a study of his favorite  
theme of snow in spring. There's a small  
example of Chauncey F. Ryder, the "Con-  
necticut Valley." Clark G. Voorhees has  
two landscapes of winter.

Some of the most striking landscapes of  
the show are the work of Frederick B.  
Crowninshield. In both oil and water-color  
he has distinguished his beloved Taormina,  
and the most impressive are of Etna at  
sunrise and "The Cliff, Taormina," "Olive  
Slopes," "Cypress and Geraniums." His  
"Ice Glen Road," is a good Berkshire land-  
scape.

There are many good portraits, but only  
two that are of importance among the oils  
—there are a good many among the water-  
colors, and some excellent miniatures by  
Martha Wheeler Baxter and others. The  
most humanly and artistically interesting  
portrait, both qualities combined, is Mar-  
garet F. Browne's "Ma-ian." The other  
distinguished portrait is Lydia Field Em-  
met's of the wife of the violinist Casals,  
who was Miss Susan Metcalfe, an elaborate  
work, rich in its color harmonies. Some of  
Martha Baxter's miniatures are charming  
by their sheer delicacy, and that is the ra-  
tional purpose of the miniature. Leslie Em-  
met, besides Lydia Field Emmet, is the  
chief representative of the remarkable fami-  
ly to which she belongs, and yet the best  
thing she shows here is her clever "Nas-  
turtiums" in the style of the early 19th  
century,—the best flower piece there is.  
Matilda Brownell shows us "Votive Flow-  
ers." Walter Nettleton's view of Nature is  
from the heart of him. Here are two ex-  
amples of the same quality, besides "The  
Vale of Camelot," "The Bluebird's Note"  
and "A Summer Morning."

Wilfred von Glehn contributes a serious-  
ly archaic grove interim called "The Glade"  
and his "Venetian Scene." Emil Carlsen's  
picture is unimportant, and it is sufficient  
to say of the landscapes of Bolton Jones  
and Merritt Post that they are like scores  
of others that these excellent artisans have  
turned out for these many years. Robert  
H. Nisbet's "Hymn of Summer" neces-  
sitates by its title a girl to sing the hymn,  
and here we have her, beneath a noble tree  
of whose species no naturalist can be ab-  
solutely sure. But Robert Hamilton, in his  
"Departing Day," gives a picture from  
Europe. A new accession to the Stock-  
bridge artists is F. Luis Mora, who departs  
from his usual style and subject to paint  
a picnic party.

**SILVERMINE (CONN.)**

The recent eighth annual exhibition of the  
Silvermine (Conn.) group of artists held in  
the studio of the sculptor, Solon Borglum,  
was of interesting, though not extraordinary  
quality. With the 56 oils were shown Mr.  
Borglum's "Blizzard," some jewelry by  
Margaret Hamilton, illustrations by F. C.  
Yohn and George Avison, and miniatures  
by Mrs. Howard Hildebrandt. Of the oils  
those contributed by Henry Salem Hubbell  
formed perhaps, the most important group.  
The canvases of "The Boy and his Mother,"  
the "Portrait of E. Bertram Hartman" (the  
decorative painter), and the "Worth  
Govelle," painted during the summer,  
were most attractive. Hubbell's smaller  
works included an outdoor French subject  
of fine color quality "Pontoise," and the  
studies "Torquoise and Orange" and "Black  
and Red."

Birge Harrison contributed characteristic  
marines "The Blue Sea" and "The After-  
glow," G. Putnam Brinley a "Renaissance,"  
"May Morning" and two decorative "Sum-  
mer Idylls"; Roy Brown two broadly paint-  
ed landscapes "Pine and Poplars" and  
"Conn. Hills"; Frank T. Hutchens "Hill and  
Sky," "June Afternoon" and "Poplars in  
Picardie"; E. W. Picknell "Bend in the Sil-  
vermine River," "Wild Roses" and "Breezy  
Day"; Charles Shackleton "Connecticut  
Shore" and "Dunes, Cape Cod"; Edward W.  
Ashe, a view of the studio of Solon Borglum  
and three Compo Beach sketches and pic-  
tures entitled "Mending" and "Garden Gos-  
sip"; Bernhard Guttmann a portrait of his  
little daughter, "Bashful" and a study of  
"Carnations," and Howard Hildebrandt a  
portrait study in violet.

Other exhibitors were H. E. Bishop, L. F.  
Dorn, John F. Follinsbee, Hamilton Hamil-  
ton, Helen Hamilton, F. Raymond Holland,  
Adele Klav, H. Leith-Ross, Austin W.  
Lord, Charles Reiffel, David Robinson, H.  
G. Thomson, Frank J. Zimmerer. Some  
new pieces of sculpture by Solon Borglum  
"in the works" were also to be seen in the  
studio. J. B.

**ST. LOUIS.**

The St. Louis Art League traveling col-  
lection of paintings, by St. Louis artists,  
has been installed in the Art Room of the

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Central Public Library for exhibition until  
September 20th.

The new exhibition contains seventy  
pictures representing the artists of this  
city. It was assembled by the Committee  
on Exhibitions and Lectures of the St.  
Louis Art League and has been exhibited  
by the committee in the State University  
at Columbia, at Jefferson City, at Edwards-  
ville, in the Carondelet Library and at  
Kirkwood. A number of cities are on the  
list of future exhibition points.

It is hoped by the Art League, through  
these exhibitions among other activities to  
arouse more interest in St. Louis art and  
thereby to encourage our better artists to  
remain in this city, and to further the de-  
velopment of St. Louis as an art center.

Three interesting paintings are by F. G.  
Gray, who has just been awarded a silver  
medal at San Francisco. One is a view  
across the Mississippi at night, with nude  
boys about to bathe in the river. Another  
is of a carnival view in a garden lit with  
paper lanterns. The figures in the latter  
picture are boldly painted, and in the  
former very delicately. One, the more  
brilliant carnival picture is a study in  
the blending of strong colors, and the river  
picture is dependent on milder contrasts.  
Dawson Watson shows on attractive pic-  
ture of the Art Museum. Arthur Zeller  
has pictures of the Mississippi, and deco-  
rative figure compositions. F. G. Carpenter  
shows some of the best pictures in the  
exhibition. Professor E. H. Wuerpel has  
several quiet canvases which are harmo-  
nious and poetic.

Other artists include: Professor Holmes  
Smith of Washington University, Tom P.  
Barnett, Oscar E. Berninghaus, Carrie  
Horton Blackman, Lucile Blackwelder, F.  
Humphrey Woolrych, Luch M. Chambers,  
Gustav von Schlegell, Caroline Blackman,  
Alfred Russell, Mabel Meeker Edsall,  
Emily Bausch Summa, Charles F. Galt,  
Blanche Skrainka, Gustav F. Goetsch,  
Emily Phillips, Fred G. Gray, F. B. Nuder-  
scher, Miss A. V. Henkel, Anita Moore,  
R. A. Kissack, Viola Miller Longmire,  
Martha Hoke, Mary A. McColl, Arthur  
Mitchell, Cornelia F. Maury, Alice Willis  
and William F. Matthews.

**MINNEAPOLIS.**

At the Art Institute, the exhibition of city  
plans prepared for the Minneapolis Civic  
Commission by E. H. Bennett and D. H.  
Burnham, of Chicago, has aroused so much  
interest, that they will remain through Sep-  
tember.

The collection of Everett Warner's can-  
vases will remain through September, as  
will the works of George Hitchcock.  
Twenty-one paintings by William H. Singer  
has just been placed in the galleries.

Mrs. Bertha Lorn and her children re-  
cently sailed for Japan for a year's study of  
material for a series of articles on the fetes  
of old Japan which she will illustrate in  
block prints and paintings.



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**YOUNG ARCHITECTS COMPETE.**

The exhibition of the designs submitted by young architects, in the third of the competitions organized by the Friends of Young Artists, opened on Wednesday at Mrs. H. P. Whitney's studios, 8 W. 8 St. The competition, the subject a sketch for a mausoleum, has aroused great interest and over 300 drawings were sent in. Many are from universities, Columbia and N. Y. University being in the lead.

The display of 111 designs, hung from 375 sent in is a remarkably interesting one and is worthy to rank with similar displays abroad.

Thomas Hastings is chairman of the committee of awards which includes: W. Emerson, J. C. Levy, L. S. Weeks, F. B. Hofman, Jr., J. O. Post, W. Lamb, H. Hornbostel, W. L. Bottomley, W. N. Taylor, F. H. Bosworth, Jr., Lloyd Warren, J. V. Van Pelt, A. W. Lord, E. V. Meeks, R. H. Dana, Jr., H. V. B. McGonigle, W. B. Chambers, G. S. Chappell, W. A. Delano, A. B. Trowbridge, T. Hastings, J. H. Freedlander, L. G. White, L. F. Peck and C. H. Aldrich.

The exhibition which is to last a month will be open on Tuesday evenings. It is proposed to form a club of those who enter the various competitions and to have lectures by well known artists at monthly meetings. The Friends of Young Artists is arranging to secure large permanent quarters. There will be a gallery and free classes and it is proposed to organize branches in other cities.

**ART SUFFRAGE SALE.**

An exhibition and sale of works of women artists, half the proceeds to be used for the suffrage campaign, will be held at the Macbeth Galleries, 450 Fifth Ave., Sept. 27 to Oct. 16, inclusive. On the Exhibition Committee are Mms. John W. Alexander and Albert Herter, Abastenia St. L. Eberle, Anne Goldthwaite, Alice Morgan Wright, and Ida Proper.

**ART AND ARTISTS.**

By the will of his father J. Howard Wright, there was left to J. Dunbar Wright a \$30,000 equity in the home 41 East 51 St., an interest in the Adirondack League Club, valued at \$4,700, personal property valued at \$3,440 and one-fourth of the residuary estate amounting to \$229,644.

Wilhelm Funk has recently finished a portrait of Count von Bernstorff, the German Ambassador.

Pierre Tartoué, who has been spending the summer in Me., has recently finished a portrait of Miss Louise Hayman of Brookline, Mass., who, with her parents, Dr. and Mrs. Alfred J. Hayman, is at their summer home, Cedar Lodge, Dillingham Point, Camden, Me. It was shown at a tea at the Megunticook House, at Camden.

Aston Knight has on view at Knoedler & Co.'s, a striking collection of oil and

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CHICAGO INSTITUTE—28th Annual Exhibition.

Opens	Nov. 16
Closes	Jan. 2, 1916
Entries by	Oct. 22
Works received	Oct. 25—Nov. 2

PENNSYLVANIA ACADEMY AND SOCIETY OF MINIATURE PAINTERS.

Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 9
Works received	Oct. 25

PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).

Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 16
Works received from Philadelphia	Oct. 18, 19 and 20

watercolor views of scenes on the battlefields of the Marne. Half the proceeds of the sales go to the French war sufferers.

George Bellows is holding to Sept. 26, an exhibition of his portrait and group and landscape pictures at the Worcester, Mass., Museum.

Charles R. Lamb has designed a monument to be erected in Allegheny Cemetery at Pittsburgh, in honor of Galbraith Perry Rogers, the aviator. There is a bronze relief of a man flying and inscription panels flanked by columns.

Martha Baxter has been at her bungalow at Lenox, Mass., all summer and will not return to her Sherwood studio before November. She had an excellent showing at San Francisco, two works having been invited and two sent directly. She has also two watercolors in a Rotary Federation of Arts show.

S. Montgomery Roosevelt has been at Newport for two months, and will soon go to his summer place at Skaneateles, N. Y., for the Autumn.

Walter Dean Goldbeck had a successful season at Bar Harbor where he executed several portrait commissions, among them presentments of the members of the Fackri family.

William Cotton has had a good summer at Newport where he painted several portraits.

Frank Duveneck passed the summer in his studio at Bass Rock, Gloucester, Mass.

The New Canaan, Conn., Society of Artists held an exhibition early in the month. Among those represented were Ossip J. Linde, Albert Weinert, George Avison, Harry Crissey, Leo F. Dorn, W. C. Emerson and A. M. Gerdes.

Charles Dana Gibson, Paul Manship, Frank X. Leyendecker, Robert Henri, Chester H. Aldrich, James E. Fraser and John Sloan comprise the jury of awards of the "Immigrant in America" prize competition and exhibition of pictures, sculptures, poster designs and black and white drawings established by Mrs. Harry Payne Whitney. The exhibition will be held in her studio, 8 W. 8th St., Nov. 15 to Dec. 15. Works addressed to Mrs. Whitney will be received Oct. 28, 29 and 30 from 9 A. M. to 5 P. M.

Mrs. Hiram Sibley has presented to the Memorial Gallery at Rochester a picture by the Scandinavian artist Bergstrom, which now figures in the Pana-Pacific Exposition.

**AMONG THE DEALERS.**

Mr. Jules Martin Minne and associates of Belgium, recently leased for the Rembrandt Galleries, the store at 2170 Broad-

way. Many works from the main store in Ghent will be displayed.

Mr. Louis Ralston of the Ralston Galleries, 567 Fifth Ave., sailed for England on the New York, Sept. 11.

Mr. Charles J. Duven of Charles of London, 718 Fifth Ave., sailed for England, Aug. 31, intending to make a short stay in both London and Paris.

Mr. E. F. Bonaventure, of 601 Fifth Ave., recently returned with his family from the Rangely Lakes in Maine. During the days of the recent joint celebration of Labor and Lafayette days he had in the window of his establishment a most interesting picture of "The Surrender at Yorktown," with Lafayette as the central figure, by Charles Louis Auguste Coudert, an engraving of which appears in the "Galerie Historique de Versailles."

Mr. Stevenson Scott, of Scott and Fowles, 590 Fifth Ave. returned Sept. 10 on the New York from a three weeks' trip to England.

Mr. Harold Ehrich, of the Ehrich Galleries, 707 Fifth Ave., has gone to Kildare in the Adirondacks on a vacation.

Gimpel and Wildenstein, of 636 Fifth Ave., have reopened their establishment which has been closed for a few weeks.

Mr. Roland F. Knoedler, of Knoedler & Co., 556 Fifth Ave., after passing the Summer at the White Sulphur Springs is at Atlantic City and will return at the end of the month.

Rougeron, the well known artist restorer of 94 Park Ave., recently returned from San Francisco where the few remarkable art works he is exhibiting at the Exposition attract much attention. He left on Monday last for Montreal, to attend the funeral of his friend Sir William Van Horne. M. Rougeron has been the restorer of Sir William's pictures for the past three years.

In the galleries of M. Knoedler & Co., 355 Fifth Ave. there will be displayed from Oct. 2-16, the collection of pictures by A. P. Roll, the President of the Societe Nationale des Beaux Arts, which was obtained from France by Miss Sage, director of the Buffalo Academy and which was recently exhibited there.

**OBITUARY.****Edgar Worch.**

The news comes, indirectly via Paris, of the death on the battlefield, where he was with the German army, of Mr. Edgar Worch of the well known house of Worch et Cie. of Paris, and which has a branch house, now closed for the summer months, at 467 Fifth Ave., this city. It is also reported that M. Adolphe Worch, the uncle of Mr. Edgar Worch, is dead in Paris as the result of the shock of the news of the younger man's death.

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While the sad news of these deaths lacks positiveness it is to be feared that it is correct, and if unhappily true, the art world loses two eminent men of long experience in the business of importing Oriental porcelains, pottery and bronzes.

**T. E. H. Curtis.**

Thomas E. Hulze Curtis who refused the late J. Pierpont Morgan's offer of \$400,000 for his collection of Phoenician and Roman glass, died Aug. 30, last at Atlantic City in his sixty-third year. He had a residence at Plainfield, N. J., where are his collections valued at over \$1,000,000. Mr. Curtis was formerly a member of the Stock Exchange. He collected glass, pictures and coins and was a member of the Gem Club, an association of numismatists and trustee and vice-president of the Institute Francaise. He was to have donated \$500,000 for the erection of the American Academy of Arts and Letters, but his illness interrupted negotiations for the transfer of the funds.

**Julius Payer.**

The well known Austrian polar explorer and painter, Julius Payer, son of the discoverer of Franz Josef Land, died the last of August, in that country. He led the French expedition to Franz Josef Land in 1913. He was attached to the general staff of the army, but retired on his return from his last expedition and devoted himself to painting, receiving several gold medals for Arctic subjects.

**Paul F. Meyerheim.**

Paul F. Meyerheim, the well known painter of landscapes, animals and still life, died on Tuesday in Berlin. He was born in 1842, the son of the genre painter F. E. Meyerheim. He exhibited at Philadelphia in 1878 and at the World's Fair in Chicago in 1893, and in each case received a medal.

**William Davis.**

William Davis, 68 was found dead from the heat on Thursday, palette and brushes in hand, in his N. Y. studio. He was born in England, and was a landscape painter and restorer.

**Andrew Molinary.**

Andrew Molinary, a veteran portrait painter of New Orleans died in that city on Sept. 11. He was 68 and a native of Gibraltar.

The Boston Museum recently acquired a Chinese antique statue of Kuan Yin, the goddess of Mercy and a battle scene by Paolo Uccello.

William Churchill Ostler, well known as a collector of Chinese porcelains who died March 30, 1914, left, according to the official records, total assets of \$35,362, having a net value of \$27,915. The sons Frank R. and Henry C., received each \$13,457. The assets included pictures and tapestries \$1,518 and porcelains which sold for \$31,869, at the American Art Association Galleries, Oct. 19, 1914.



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